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AMERICAN ART NEWS.

VOL. VII. No. 18.

NEW YORK, FEBRUARY 13, 1909.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.

Bauer-Folsom Co.—Selected American paintings. Antiques, art objects and decorations.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Canessa Galleries.—Antique works of art.

Clausen Galleries.—Artistic frames, mirrors and modern paintings.

Cottier Galleries.—Representative paintings, art objects and decorations.

Durand-Ruel Galleries.—Ancient and modern paintings.

Ehrich Galleries.—Permanent exhibition of Old Masters.

Fifth Ave. Art Galleries.—A fine collection of rugs owned by Mr. Donchian, and paintings owned by Messrs. Fluerman and Joseph D. Carroll.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Early English mezzotints and sporting prints.

Macbeth Galleries.—Paintings by American Artists.

Montross Gallery, 372 Fifth Avenue—Paintings by Alexander Schilling.

Noé Galleries, 477 Fifth Avenue (Cor. 41st St.), opposite Library.

Oehme Galleries.—French and Dutch paintings.

Powell Gallery.—Paintings—Artistic frames.

Louis Ralston.—Ancient and modern paintings.

Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Yamanaka & Co.—Things Japanese and Chinese.

Baltimore.

Faris C. Pitt—Paintings, Antiques.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfurt.—High class antiquities.

G. von Mallmann Gallery, Berlin.—High-class old paintings and drawings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Obach & Co.—Pictures, prints and etchings.

Shepherd Bros.—Pictures by the early British masters.

Paris.

E. Bourgey.—Coins and medals.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kerkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres—Art objects for collections.

Sivadjian Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

ART TREASURE FOUND.

An historical art treasure has just come to light at Versailles. It is an important portrait by Nattier of Marie Leczinska, the wife of Louis XV. For many years it had hung, covered with dust, in the Versailles Lycee, where no one knew or cared what its value was, who painted it or whom it represented.

Recently, however, the curator of the Versailles Museum had the picture removed and cleaned, and then it was identified as a Nattier.

MORGAN SEEKS EGYPTIAN TREASURES.

When it was announced on the recent departure of Mr. J. Pierpont Morgan for Europe that he would proceed immediately on landing to Egypt, it was not generally known that his winter voyage had for its object the expectation and hope of unearthing some rarely valuable archaeological and artistic treasures in the ruins of an ancient Egyptian city, not far from Luxor on the Nile. Mr. Morgan only recent-



PLAYA DE VALENCIA (BEACH OF VENICE).

By Joaquin Sorolla y Bastida.

On exhibition, Hispanic Museum, New York.

SALES.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—A fine collection of rugs formed by Mr. Donchian, Feb. 16, 17, 18, 19, at 2.30 o'clock.

Paintings owned by Messrs. Fluerman and Joseph D. Carroll, Feb. 18, 19, at 8.30 o'clock.

COMING ZULOAGA EXHIBIT.

After the close of the Sorolla exhibition, in March, the Hispanic Society of America will hold in its museum building an exhibition of paintings by Zuloaga, the contemporary artist, sometimes called "The Spanish Manet," whose work has made a stir in Europe. Zuloaga is the very antithesis of Sorolla.

ENLARGING METROPOLITAN MUSEUM.

Sir Caspar Purdon Clarke, speaking recently at the annual luncheon of the New York branch of the Vassar College Alumnae Association, at Delmonico's, told of plans that are being slowly worked out to enlarge the museum to six times its present size. The institution, when these plans are fulfilled, will occupy twenty-six acres of ground in Central Park. Sir Purdon said that money was coming in steadily for this work, and that only patience was necessary to see constructed the largest art museum in the world.

ly secured from the Egyptian government the right to excavate on the site of this ancient city, with a proviso that half of the probable find should go to the government.

The eminent financier and collector has departed on his quest with the zeal and enthusiasm of a college student, and it is more than probable that the Metropolitan Museum will be greatly enriched, in its archaeological department at least, as a result of Mr. Morgan's liberality and energy. He is to be met in Cairo by a representative of the Museum already there and by some skilled European archaeologists and assistants.

IN THE ART SCHOOLS.

New York School of Applied Design.

Final returns received by the School of Applied Design for Women show that \$1500 was collected at the recent Bridge Tournament given at the Hotel Gotham. The purpose of the entertainment was to secure funds for furnishing the new school building. The trustees expressed much pleasure at the result.

The school is about settled in its new and handsome building at Lexington Avenue and 30 St., and the pupils now feel at home. A large room devoted to permanent exhibitions of students' work has been completed. The lunch room in the basement is opened and is a success.

A curtain designed and worked by the school for Mrs. Leslie Carter's new theatre has been finished and hung. The colors are yellow, red and blue and the conventional border design represents peacocks and cockatoos. A drop curtain for the new German theatre has also been recently made by the pupils.

National Academy of Design.

G. Lawrence Nelson, formerly of the Academy life-classes, has had a portrait of Cullen Yates, Associate Elect, accepted by the Council of the Academy, to be hung in the gallery of portraits. This is the second portrait by Mr. Nelson in the Academy collection, the other being that of Chester Beach, which was seen at the last Academy exhibition.

The women's afternoon life-class has spent two weeks with the same model resulting in many interesting and serious studies of which one is a life-size canvas.

The composition class held its session last Friday, which had been postponed through the arrangements for the masquerade dance, and in spite of a slightly smaller attendance, Mr. George W. Maynard commended a number of the sketches submitted. The next subject he announced will be "An Interesting Story."

Art Students' League.

The mid-winter exhibition of students' work was successful. Miss Elizabeth von Saltza won the scholarship in the antique class. Mr. Ulp, a scholarship man from Rochester won "No. 1" in the illustration class, and Mr. W. J. Carroll's work was numbered "2." Mr. Eckley, who received the scholarship last year in the Mora composition class, again won the first place in this exhibition. In the miniature class Mrs. Myrick received "No. 1" on her delicate portrayal of a very old woman's.

The date for the exhibition of the work of the summer school at Woodstock has been definitely fixed, and the work will be on view in the members' room at the League through the week beginning March 14. Mr. John F. Carkon, assistant instructor of the summer school will also send some of his canvases to this exhibition. Mr. Carkon will soon hold an exhibition of his work at one of the downtown galleries. At present he is finishing some of his work of last summer, as well as painting new impressions at his studio in Caldwell, N. J.

An evening costume sketch class has been formed and will meet regularly from now on. No instructor has as yet been decided on, but this question will be settled at the next meeting of the board.

Mr. Hemenway has been elected a member of the board of control of the League.

THE NEW WALTERS GALLERY.

The opening of the new Walters Gallery in Baltimore last week, and especially the first public display of the Massarenti collection then made, has not received the attention in the press of the country, and especially in that of the Metropolis, which so important an art event deserved. One newspaper alone, the New York Sun, whose publisher, Mr. W. M. Laffan, is a life-long friend of Mr. Henry T. Walters, as he was a friend for many years of his father before him, and to whose suggestion, and by whose advice it is generally understood the purchase of the Massarenti collection was due, sent its able art critic, Mr. James Hunecker, to Baltimore to describe the gallery and collections. This Mr. Hunecker has done to the extent of three columns in last Sunday's and Monday's Sun, and his description should be read by all art lovers. No invitations, as far as was known, were extended to the press of the country.

Mr. Hunecker says that there are 990 pictures on view and 369 artists represented in the new gallery and that

"the dominant impression gained after a swift inspection of the Walters collections in the new gallery is that of variety. It would be useless to deny," he continues, "that there are gaps in the historical continuity of the 1,000 examples, but they are astonishingly few. Every school from the Byzantine Greek is fairly well represented. Umbrian, Sienese, Lombard, Tuscan, Venetian; school of Giotto, Florentine, Renaissance, Spanish, Dutch, English, early American, French 1830; also a sprinkling of the eighteenth century French, and numerous other schools are sufficiently in evidence to make Baltimore in the future an objective point for every art student and art lover. The Walters is the most complete private collection—save one—in America. It contains pictures of a rarity and quality that cannot be duplicated by the public galleries in New York, Boston, Philadelphia, Buffalo, Pittsburg, Chicago or elsewhere. Indeed, this collection ranks with any private European gallery, not only because of its single masterpieces but also because of the astounding versatility of taste displayed by the founders."

The Massarenti Collections.

He runs hastily over the collections made by the late W. T. Walters, chiefly French, German and English pictures, the nucleus of the old Walters gallery in the Mount Vernon Place house, and the list of which it is unnecessary to reprint, as the pictures are well known to all art lovers, and comes at the end of his first article to the gallery devoted to the Massarenti pictures, of which he concludes his first article as follows:

"Naturally a collection that numbers nearly a thousand pictures cannot boast of all masterpieces. There are the usual gallery mediocrities, the 'fillers' that bridge the spaces between the great works. But from slag, from the noxious appearing 'machines' that will get into the majority of private and public galleries, the Walters collection is astonishingly free."

In his second article he says in regard to the Massarenti collections in general:

"The collections of the late Don Marcello Massarenti, acquired a few years ago by Mr. Walters, are patient pickings of a lifetime made by a connoisseur of taste who, living in the Vatican at Rome, where he was almoner of former Popes, had during his long lifetime opportunities to secure many treasures. It would seem that the worthy Don Marcello was an unequalled almoner for himself in matters artistic. His antique marbles, medallions, carvings, sculptures, paintings, form an aggregation formidable alike in size and distinction. Massarenti was 90 years of age when he died; sixty of his years were spent in Rome. The marbles in the loggia and the sixteenth, seventeenth and eighteenth century marbles and terra cottas were not in his collection. Bronzes and large busts were of Massarenti. In the gallery at the head of the stairway all pictures but eighteen, in the northern or Italian gallery all but twenty, were his, and in the eastern gallery nearly one-half were Massarenti's."

A Detailed Review.

In his detailed review of the Massarenti and other pictures Mr. Hunecker mentions especially in the German school a Holbein and the examples of Caspar Netscher, Lucas, Cranach, Terburg and Durer. Of the Spanish pictures he was especially pleased with an "Immaculate Conception," by Murillo, and the same artist's "Musicians," some examples of the school of Velasquez and two Goya's, but says the large portrait by Goya is only an average one.

Jumping back to the Flemish and Dutch schools he naively remarks that "we encounter" Van Leyden, Bles, Roelkenbergh, another Van Leyden and a number of Wouvermans. He says that the Teniers, Ostades, Steens, Breughels, Van der Meulens and Van den Neers are "all that they should be," that Rubens' "Pluto and Proserpine" is a "genuine example," and that "there are excellent pictures from the Rembrandt studios." He says that "the best of the two or three original Rembrandts is 'Joseph and Potiphar's Wife,' and that the 'Ruysdael landscape and the Van de Velde and Backhuysen marines are grateful.' He thinks the Franz Hals "a good but not a great example," and that the examples of Bergehm, Goyen, Bol, Huysmanns, Gerard Dou, Van de Velde, Van Dyck, Mieris and Aldegrevier "make up a good gathering."

Early French Pictures.

Among the early French he notes the names of Drouais, Boucher, David, Le Brun, Poussin, (school of) Fragonard, Champaigne, Belle, and the "Milkmaid" of Jean Baptiste Greuze, and says, "this must be a replica of the famous picture in Paris." "Van Loo, Largilliere, Clouet, Pater, Poursbus, Courtois, make quite a roll call of famous names," he says. "Watteau and Chardin are absent, and it cannot be said that the Fragonards are superior."

In North Gallery.

Mr. Hunecker then skips lightly over the pictures in the north gallery and says there is "manna for the admirers of the Italian Schools from the primitives down." He notes some Botticellis, which might be attributed to his studio, a very lovely Filippo-Lorenzo di Credo, and in succession examples of Ghirlandajo, Vivarini, Becafini, Garofalo, Domenichino, and Lorenzo Costa. He enthuses over some copies after Raphael and one of the Mona Lisa. He pronounces the Guerino "first class" and a panel by Costa as "worth a trip to Baltimore." He touches on "the strangely neglected Bernadino Luini" and follows with a note on Caravaggio, Antoneilo, da Messina, Moroni, Rondinello, several Peruginos, a self-portrait by Andrea del Sarto, and says that the portrait of Raphael is "of course from his studio," and that "the clou of the collection for connoisseurs is a Madonna of the Candelabra from the Borghese collection."

The writer declares that the head of Michaelangelo which hangs next to the Raphael is "from his studio," and notes that "the Giulio Romano, 'The Apocalypse,' is a replica of the 'Vision of Ezekiel' in the Pitti Palace, designed by Raphael, and largely painted by Romano and that he prefers the original." He recalls Tintoretto by portraits of a Doge of Venice.

"He might," he says, "if space permitted print a string of names of such men as Dosso Dossi, Vannini, Zuccaro, but it is impossible. They all fall into their places in this happily arranged gallery." Tiepolo's "Marriage Feast" he pronounces "good," as is "The Eclectic Giorgio Vasari." There is a sketch by Veronese, and another Reni. Several Salvator Rosas are in capital preservation," he declares. Correggio, Caravaggio, Da Vinci, Calari and Carlo Crivelli are discussed in a word, and the big Tintoretto, "Christ Given to the People" and "Adam and Eve in the Garden," he says, "are both impressive," while Bonifazio appeals with a "Holy Family."

More Italian Pictures.

"Now comes a rival to the Raphael, 'The Tribute Money,' by Titian," says the writer. "It is magnificent, more Titianesque than the huge portrait of the Duke of Urbino. There is an 'Adoration of Venus' from the Titian studio. We admired Tintoretto's portrait of a Venetian lady and greatly wondered over the Giorgione. A critical iconoclast could go through this gallery with a branding iron and stone hammer. All of the attributions are not letter perfect. How could they be? Antonio Pollaiuolo is seen in a 'Saint Sulpice'."

"There are triptychs of the Italian-Byzantine and the Greco-Byzantine schools, and another Titian, a 'Saint Christopher,' very large. One of the loveliest Virgins in the gallery is Carlo Crivelli's. Vittoria Colonna's head by Sebastian del Piombo has much character. In the west gallery there is a Tiepolo and a Ribera, both prime; while Pinturicchio's public square in an Italian city is quaint." Why prolong the list of these Gaddis, Monacos, Fabrianos, school of Giotto, Melozzo da Forlì, Verrocchio—a 'Saint John'—Lorenzetti, Gaudenzio Ferrari, Russo-Byzantine school, Neapolitan and Tuscan schools?"

In the Loggia.

In the loggia are three portraits by Leon Bonnat, one of Barye, one of W. T. Walters, the third of George A. Lucas. The water colors and designs are in the small gallery. Millet's original design for the 'Angelus,' the 'Shepherd at the Fold by Moonlight,' and 'The Sower' are here. There are numerous Turners, over thirty, Bida, Breton, Bonheur, Darley, John La Farge, Parsons, Ziem, Zamacois, Frederick Walker, Jacquemart, Meissonier, Rico, Detaille, Merie, Achenbach, Israels, Rousseau, Fortuny, Clays, Alma-Tadema, Gleyre, Eastman Johnson, Meissonier's self-portrait, Ary Scheffer—the 'Dante and Beatrice,' and the original sketch by Titian called 'Peter, Martyr.'

Porcelains and Art Objects.

"As for the Chinese and Japanese porcelains, the jades, crystals, water colors, Gobelins, the precious jewels, furniture; carved woodwork, the peach blow vases—at least four or five—the Byzantine and Greek Church bronzes, the Gothic and Renaissance figures in wood, the cabinets, cassones, enamels, marbles, jewelry, religious vestments, reliquaries, crucifixes, cists, Etruscan vases, Tanagras, screens, watches, plaques, the ivory Venus by Mercie, gold enamelled powder boxes, porcelains—a plate painted by Troyon when he worked at Sevres—all the darling objects of the arts luxurious must be viewed with one's own eyes and not described in pallid prose."

BUFFALO (N. Y.)

An exhibition of twenty-two works by the famous Spanish contemporary painter, Ignacio Zuloaga, who has been called "the Spanish Manet," opened at the Albright Gallery last week, where it will remain through the month, and will then go to the Hispanic Museum in New York, to follow the present display there of the works of Sorolla y Bastida, which has made such a sensation in that city, and which last exhibition will follow that of the Zuloaga pictures at the Albright Gallery during March.

The Zuloaga exhibition is, of course, very small as compared to that of Sorolla's work, which with many sketches has nearly four hundred numbers, but it shows the man's genius very completely and convincingly. The exhibition which has been made possible in Buffalo, as will be that of Sorolla's works, by the liberality and energy of Mr. Archer Huntington of New York, the founder of the Hispanic Museum in that city, includes two of the pictures shown in the new Salon in Paris last year, namely, the portrait of Mlle. Lucienne Breval as Carmen, and the "Sorceresses of San Millan, Segovia."

During March there will be a special exhibition of paintings at the Albright Gallery by Alson Skinner Clark of Chicago. The exhibitions of paintings by William M. Chase, Birge Harrison, F. K. M. Rehn and Henry R. Poore during January and early February were very successful. Recent works by Herman Dudley Murphy are now on view.

EXHIBITION CALENDAR FOR ARTISTS.

SALMAGUNDI CLUB, 14 West 12th St., New York City.

Annual Exhibition of Paintings and Sculpture by Artist Members.

Entry blanks must be received by Feb. 15.

Works collected by the club, Feb. 16, 17.

Press View, Reception and Stag, Feb. 26.

Opening of Exhibition, Feb. 27.

Closing of Exhibition, March 13.

PHILADELPHIA ART CLUB, Philadelphia, Penna.

Seventeenth Annual Exhibition of Water Colors and Pastels.

Entries must be received by Feb. 20.

Opening of Exhibition, March 15.

Closing of Exhibition, April 18.

THE NEW HAVEN PAINT AND CLAY CLUB, Y.M.C.A. Building, 152 Temple St.

Ninth Annual Exhibition of Paintings Water Colors, Sculptures, Miniatures, etc.

Works must be delivered Feb. 23, 24.

Opening of exhibition March 4.

Closing of exhibition March 27.

NATIONAL ACADEMY OF DESIGN, 215 West 57th St., New York City.

Eighty-fourth Annual Exhibition of Paintings, Pastels and Sculptures.

Works must be delivered only on Feb. 24, 25.

Varnishing Day, March 12.

Opening of Exhibition, March 13.

Closing of Exhibition, April 17.

WITH THE ARTISTS.

Miss Kate Mackubin has taken a studio at 32 West 38 St. until the summer. She is painting a number of miniatures.

At his studio in the 10th St. Building, S. Alden Weir is painting an important composition picture.

J. C. Nicoll left New York last week for Mexico. He will return to his studio in the 10th St. Building in the Spring.

Gustave Cimiotti, Jr., is painting a large decorative landscape at his Tenth St. Studio.

Walter Russell recently painted the portraits of Mrs. J. W. Coles and of her daughter and granddaughter, also one of Master Rockwell Kent. At present he is painting Miss Elsie Finch, daughter of James Wells Finch, president of the Finch School. He is contemplating a trip to Portland, Ore., to paint the portraits of the two children of George Thornton Edwards.

Alphonse Jongers recently completed the portrait of Hugo Johnson. Other portraits he has painted since his return to America are of Mrs. Philip Sears, of Boston, James Parker, Mrs. Clarkson Cowl and Mrs. George Sheffield. He is preparing to go to Aiken, S. C., where he will remain until Spring. He will paint some portraits while there.

Helen Watson Phelps is painting the portrait of Mr. L. Edwards. She recently finished a successful portrait of Miss Francis Judson. It shows the subject in three-quarter length position, in a cream white gown, which blends charmingly into a background of warm grays.

William Couper has just completed a full length, life-size portrait relief of Rear-Admiral John Ancrum Winslow, of Kearsarge fame. The work, which has been highly approved of by the Governor of Massachusetts, will be placed, about April 1, at the entrance to Memorial Hall, in the Boston State House.

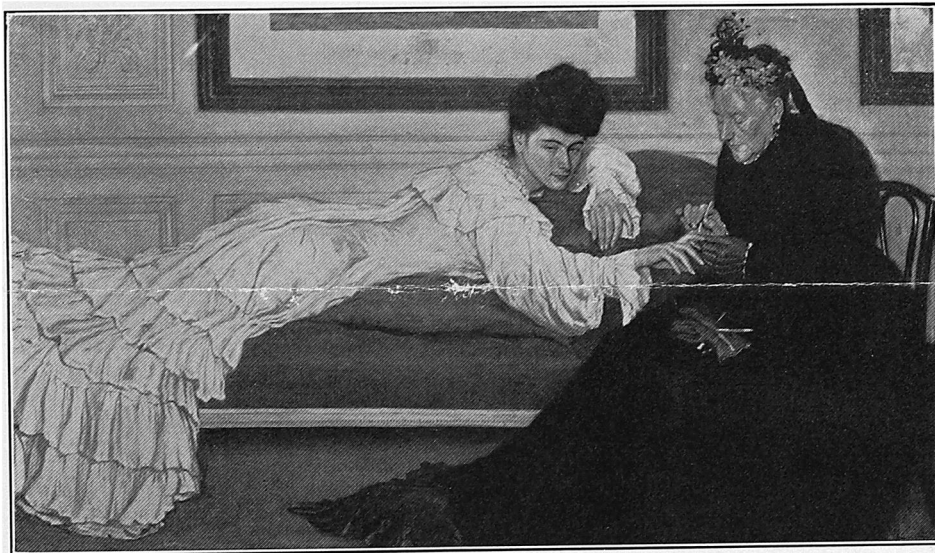
At her studio in the Bryant Park Building, Mrs. Elizabeth Gowdy Baker gave a charming musical afternoon on Thursday last. Music was furnished by Miss Gertrude Bisbee. Some of her pupils played, among them Master Charles Naegele, Jr., whom she considers a musical prodigy. Thomas Hood Simpson also played. Mrs. Baker is painting the portrait of Mrs. James S. Clarkson.

George Luks, at his studio, 325 W. 56 St., is painting a charming portrait of a beautiful woman, a striking work, fine in color and virile in execution.

STOLEN FROM LIBRARY.

Wilberforce Eames, librarian of the Lenox Library, reported to the police Feb. 5th that the painting "Mother and Child," by Antoine Emile Plassan, the French artist, presented to the library with the collection of books and paintings of the late Robert Leighton Stuart, had disappeared and had probably been stolen.

The painting, which was valued at about \$100, and was on a wooden panel 9 by 7 inches, hung in the Stuart gallery.



THE MANICURE.

By H. Caro-Delvaile.

In exhibition French Art at Montreal, Canada.

SALMAGUNDI AUCTION.

The exhibition of pictures at the Salmagundi Club, preceding the annual auction last and this evening is unusually good. The 188 were collected and hung by Granville Smith and a large number are of unusual merit. At the auction, which began last night and will close this evening, art lovers desirous of securing representative examples of the works of some of America's best artists, have a rare opportunity.

The pictures are nearly all of one size, simply framed and hung, with great care, in groups representing men whose work complements. E. A. Bell's "Hear" is a charming example. Gustave Cimiotti's "The Plume of Summer" is a good decorative landscape. R. M. Shurtleff's "October" is a good example of his wood interiors, and F. J. Waugh's "Cornish Coast," a thoroughly fine and strong canvas. "A Shady Retreat," by G. Glenn Newell has good quality, as has also "Sunset Glow," by W. C. Fittler. "U. S. Cavalry in '98," by William Hays is a charming piece of work.

"The Landing," by Granville Smith, is thoroughly characteristic of his work, fine in tone, and with good out-door feeling.

EXHIBITION OF FRENCH ART

First Notice.

The art world of Montreal—in fact of all Canada—had long been looking forward to the opening of the Exhibition of modern French art, and when that event was at last accomplished on the evening of Feb. 5, there was a round of applause from the six hundred guests who filled the galleries of "The Art Association."

Dr. Shepherd, president of the association, welcomed the exhibition in the name of the citizens, to which M. Marcel Horteloup, commissioner-in-charge, replied, thanking the council of the association for the warm welcome and hearty assistance he had received in making his arrangements. M. De Loynes, Consul-General of France, then declared the exhibition open to the public, and expressed his appreciation of the new bond of union between the two great nations—the love of the beautiful.

Represents Modern French Art.

This exhibition, which is made up of pictures, statuary, ceramics, jewelry, and colored engravings, was organized and sent out to Canada, under the patronage of the French Government, by

has fought to free the art of to-day from the old time trammels, to reproduce on the canvas life as it really is; to paint pure sunlight and bright shadows; to catch the loving, vibrating colors. In visiting this exhibition on a bright day when the galleries are flooded with noon sunshine, and the pictures are one embodiment of life, one cannot fail to grasp and appreciate the artists' striving after, and attainment of, the real.

Over Three Hundred Oils.

In all there are 320 pictures, each artist being limited to three. Among the most beautiful and prominent are the three by Claude Monet, "The Thames at Charing Cross," "My Home at Vétheuil," and "Vétheuil at Sunset," all of which are full of his chief characteristics. His three brilliant followers, Moreau, Maufra and Loiseau, are well represented by marines and landscapes.

Alfred Roll, Président of the Beaux-Arts, has sent "The Cradle," a working woman with child asleep in her lap, a picture in which the sturdy realism of life is wonderfully depicted. This is considered the most valuable picture of the exhibition.

Albert Besnard, Vice-President of the Beaux-Arts, is exhibiting "The Smile," the most beautiful picture in the exhibition, a study of a woman's head.

Latouche with his decorative "Fountains at Versailles," and "Purling Brook" is well represented. Of religious subjects "The Annunciation," by Georges Desvalieres is the most prominent. He is an old pupil of Gustav Moreau, who has a special museum devoted to his work in Paris.

"The Manicure," by Caro-Delvaile, a work which placed the artist in the front rank of modern French painters, is a life-size study, in soft ivories, greens and black, of a very shrewd woman of the world, lying on a couch having her nails attended to by an old lady in a black dress. This picture is attracting much attention. "The White Peacock" is another study in oils by Caro-Delvaile.

Some Notable Pictures.

Charles Cottet is represented by "Bretons at Church," "Fishing Boats in the Harbor," and "An Old Horse."

There is one beautiful water color in soft browns and blacks, a study of Venice by Jean-Louis Fougerousse; also a moonlight in oils by the same artist.

Raoul du Gardier is exhibiting a study of "The Thames at Henley," a typical English boating scene, in which all the English characteristics are well brought out. A small figure study called "The Pier," shows his great ability in depicting national traits.

Jules Grun, the specialist in light effects, shows two interesting studies of light and shade, "A Woman with Apples," and "Light-effects."

"A Woman's Head," considered by the critics to be one of the most wonderful pieces of technique in the exhibition is by Charles Guérin.

There are many studies of still life, especially flowers, Georget-Faure, Flan-drin, Cauvy, Charlot, D'Espagnat, Piot, all being represented by floral effects, the most attractive of all being "White Azaleas," by Mme. Lisbeth-Delvolle-Carrière.

Next week will be mentioned a few more of the pictures and the statuary, jewelry and engravings.

Marguerite Irwin.

LINCOLN PORTRAITS ON VIEW.

An exhibition of engraved portraits of Abraham Lincoln in commemoration with the 100th anniversary of his birth, also a few portraits of George Washington, is open in the W. K. O'Brien gallery, 458 Fourth Ave., from Feb. to March 9th, 1909.

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AN ARTISTIC REVELATION.

To this dull art season has suddenly come a sensation in the exhibition opened this week at the Hispanic Museum, of the works of the modern Spanish master, Joaquin Sorolla y Bostida. While some few American art lovers and students of contemporary art movements in Europe have known of the amazing power, color quality and dramatic strength of Sorolla's canvases, few even of these have seen more than some scattered examples of his work, while the American art public was not prepared for what is a virtual revelation—in this display.

There is every evidence that the New York public, never indifferent to really great music, art or literature, will respond enthusiastically to Mr. Archer Huntington's splendid enterprise in presenting to it the work of so great a modern master.

It is only to be regretted that after its close here the exhibition cannot be repeated in the larger cities of the country and not be relegated only to Buffalo. Why Buffalo?

A VAIN LITTLE MAN.

A vain little man, who, for Heaven knows what reason, was given a degree from a minor Pennsylvania college some little time ago, and who calls himself "Dr." Kurtz in consequence, has seen fit, in recent numbers of his little personal organ called "Academy Notes," to reflect upon the character of the editor of this journal. We do not believe in "hunting sparrows with a brass band," and have up till now ignored the pecks of this vain little person. In the February number of his picayune sheet, however, and probably emboldened by our neglect to give him that advertising which is dear to his little soul, he alludes to some "re-buke" which he claims to have administered to the editor of this journal for his "deliberate mendacity" and hints that the said editor has received payment from someone for his "misconduct." The "misconduct" presumably means some reflections we made upon an exhibition of German pictures which "Dr." Kurtz, in his capacity as director of a Museum, imported free under bond for exhibition purposes two years ago, and caravaned through the country, with the hope that through taking advantage of a loophole in the tariff laws, he might, most unfairly to the regular dealers of the country, make some sales presumably for the benefit of his own pocket. These reflections, our share in the putting a stop by reported government intervention, to this sort of business on the part of a museum director, and his evident envy and jealousy of a New York collector of high character, who has been able to bring over and display this year, without motives of personal gain or exploitation, a far better and more complete collection of German pictures than he was able to do, have also probably caused this last silly squawk from "Dr." Kurtz.

There is a class of individuals in every community, to which "Dr." Kurtz evidently belongs, who squeal loudly when their pockets are touched or are in danger. The insinuations as to the character of this journal and its editor are not worth of even this—certainly not of further attention, proceeding from such a source as "Dr." Kurtz, and are simply the deliberate falsehoods of a vain and disappointed little man and poseur, the story of whose own career, were it worth the telling, would amuse, if not surprise, the art world of America.

CAN SUCH THINGS BE?

"Only a fortnight ago there was sold at auction in this city a canvas purporting to be by a distinguished artist, that was so rank a forgery it was returned, happily before it was paid for, since the glance of an expert immediately disclosed its fraudulent character. So many men, however, seem to think they can get bargains in well-known names, forgetting that for such as have a real market value the intelligent dealer is always on the outlook, and he rarely lets the opportunity pass."—Arthur Hoeber, in New York Globe.

A SPANISH MASTER'S WORKS.

The art world of New York has had a revelation, and the author of this revelation is Mr. Archer M. Huntington, whose interest, energy and liberality in the imparting of a knowledge of Spanish art and literature to his fellows in this country, is appreciated and to whom the exhibition of the works of the modern Spanish master, Joaquin Sorolla y Bastida, now on at the Hispanic Museum, at Broadway and 156th St., is entirely due.

To the credit of busy New York it must be said that its more cultivated element has quickly appreciated the beauty and value of the most remarkable and fascinating "one man" exhibition of pictures ever made in this country, and has already begun to crowd during the daylight and even evening hours, the handsome and artistic museum which Mr. Huntington has erected on the upper West side. This with a prodigality of expense and great care and taste, has been so arranged in its interior—for it is really a library more than an art gallery—so as to display the works of the Spanish painter to the best advantage, with harmonious coloring of walls, and admirable arrangement of lights, both at day and evening. The exhibition, which opened on Monday last to the public, and which, after its close here on March 8, will go to the Albright Art Gallery at Buffalo, to be succeeded by an exhibition of twenty-two selected canvases by another great contemporary Spanish painter, Ignacio Zuloaga—called the Spanish Manet—and which is now on at Buffalo, is composed of 350 numbers, of which over a hundred are small sketches, but each and every one so characteristic, so beautiful in color, so virile and full of sunlight and air as to call for the closest study.

Painter of Sunlight and Air.

It is difficult to restrain a possible exuberance of expression, or to qualify one's admiration in attempting to describe the art of Sorolla. There are those who do not hesitate to place him very close to his early predecessor, the great master Velasquez, and who say that, except in portraiture, he excels his other great predecessor, Goya, but no artist or art lover, be he tonalist, impressionist, realist or romanticist, can fail to be at least amazed by the marvelous vitality and simplicity of the art of Sorolla. He is essentially, to give him his definite place, a colorist, and he is also a great draughtsman, and the most successful painter of sunlight, atmosphere and air that possibly the world has ever seen. And his work is truthful—truthful in drawing in action and in every detail. Notice the baby boy in "At the Bath," "Running Along the Beach," with the movement and action of the children and its light and air, and the "After the Bath," with the sunlight filtering through the white sheet which the boy is holding up over the laughing girl in her wet bathing dress. Notice the muscles of the straining oxen in the great museum picture, which should without question find a resting place in our own Metropolitan—the color of the sea and the movement of the figures. And through it all one feels the breeze blow, and is gripped by the dramatic intensity of the scene.

A brother painter of Sorolla says that he never makes a correction in his drawing, and that "He paints with the hand of God." Certainly his is inspired art, in that it meets the test of all inspired art—the power to move, to thrill, to hold, the spectator.

His Human Side.

While as a rule Sorolla paints the joyousness of life, the Summer and the

Sun, he can be sad and tragic, too, and in this very versatility he evinces his deep sympathy with humanity in its sufferings, as well as in its joys. One of the most moving pictures in the world—certainly one of the most impressive of modern masterpieces of art is "The Sad Inheritance," that canvas fortunately owned by the Church of the Ascension in this city, which depicts a group of naked laughing urchins sporting in the surf on the Valencia Beach, while in the foreground four little cripples, also nude and desirous of a bath, are prevented by their infirmities from joining their fellows. One poor boy, supported by crutches, bows his head and weeps, while a kindly young priest in attendance lays his hand sadly and in sorrowing sympathy on his head.

As Portrait Painter.

It is as a portrait painter that Sorolla appears to less advantage. He could not paint a bad portrait, for he draws too well and correctly, and his color is too good to allow even this artistic Homer to nod to any extent, but with the exception of his sketch of the young King of Spain, the half (not the full) length, which is not so good, and in the life-size full-length, seated portrait of his fellow painter, Madrazo, his portraits are not convincing, while that of the young Queen of Spain, in white satin with an ermine cloak, is distinctly hard. But the portraits need not detain one—there is too much to see and admire in the painter's other works.

His Life History.

A word in closing as to the life history of the modest little middle-aged man, born in Valencia, Spain, only 47 years ago, and who, now here, bids fair to become a lion against his will. He was left an orphan when only two years old, adopted by an aunt, the wife of a locksmith, and spent his time making drawings in copy books. Although he was taken away from school and placed by his uncle in the latter's workshop, he was permitted to attend drawing classes, and when fifteen to study art. He entered the Academy at Valencia, and at once won the prize for color, drawing and perspective. A Senor Garcia became interested in the boy and paid his way for several years in the Academy. The painter afterwards married his patron's daughter. His pictures attracted no attention when first exhibited, but the "Second of May," a scene of the Spanish War of Independence, and painted in the open air, when shown at Madrid, brought him fame. Then he went to Rome on a scholarship and afterwards to Paris. When "Fishing Boats Returning" was purchased for the Luxembourg from the Salon, he first reached universal fame. Since then he has gone on conquering and to conquer.

The exhibition is not only, as said above, a revelation, but is the most important and interesting event of the present art season.

James B. Townsend.

ART GALLERY FOR NEWARK.

A movement has been started in Newark, N. J., for the founding of a municipal art gallery, the first action toward this project having been taken by the Committee on Art and Science Collections in the Newark Free Public Library by requesting the Mayor and Common Council of Newark to purchase the Rockwell collection of Japanese art objects. Mayor Jacob Haussling has approved the project unofficially, while the Finance Committee of the Common Council has looked upon it favorably.

The Rockwell collection was brought to the attention of the Public Library by Sir Purdon Clarke, who had seen it. He stated that it was worth about \$30,000, and that its owner, George T. Rockwell, would dispose of it for \$10,000.

It is the plan to place the Museum of Art scheme in the hands of a commission, independent of the Public Library Trustees.

LONDON LETTER.

London, Feb. 3, 1909.

Among the principal new additions to the British Museum Print Room during the past year are, An album of 90 drawings and studies by Tintoretto, in chalk, tempera, etc., bound together in 1680 by Don Gaspa E. Guzman, the Spanish Ambassador at Rome; 24 humorous designs, "Croquis d'Expression," "La Journée du Celibataire," etc., by Daumier, presented by Mr. Campbell Dodgson; 10 etchings of Rouen by Camille Pissarro, presented by Mr. and Mrs. Lucien Pissarro; a pencil and bistre drawing by Fragonard, illustrating Don Quixote; 80 early Legros etchings in various states, presented by the National Art Collector's Fund; drawings and etchings by Muirhead Bone and George Clausen, water colors by the late James Charles and H. B. Brabazon; 34 sketches and studies by the late C. W. Furse, and four studies of cats, in colored chalks, by the late Arthur Tomson.

An interesting exhibition of old aquatints, French and English, is now on view at Walker's Gallery (118 New Bond St.), the British aquatints from Paul Sandby to D. and R. Havell being better represented. J. C. Stadler's prints after views of London by Farington, serve indirectly to call attention to a capable contemporary of Richard Wilson, whose landscapes merit more attention than they receive at present.

Mr. William Orpen has been commissioned by the Honourable Society of Lincoln's Inn to paint a portrait of their distinguished Benchers, Mr. Asquith.

The Law Society has commissioned Sir Luke Fildes to paint for their great hall, a portrait of Mr. Lloyd George.

The King has been graciously pleased to command that the Institute of Oil Painters shall henceforth be known as the Royal Institute of Oil Painters.

John Belcher, architect, and Coscombe John, sculptor, were recently elected academicians, and Bertram MacKennal, sculptor, Associate. Jean Paul Laurens has been elected an honorary foreign academician.

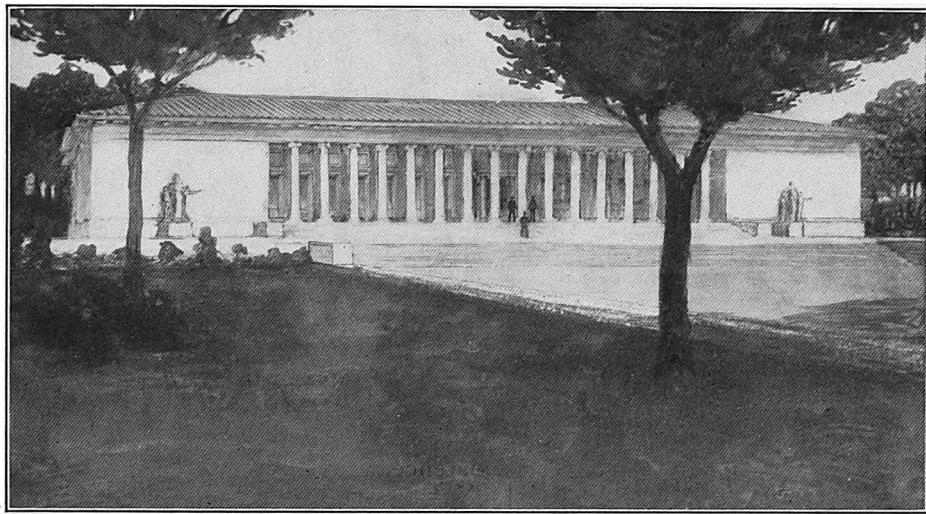
Writing on "Woman in Art," apropos of the current exhibition of the Society of Women Artists, the "Sunday Times" critic asks: "Why have not American artists of the distinction of Mary Cassatt, Elizabeth Shippen Green, Cecelia Beaux, Jessie Willcox Smith, etc., been invited to contribute?" It would be easy enough, he claims, to arrange an exhibition which would indisputably demonstrate the claims of women artists to serious recognition, but he opines the world will have to wait for that exhibition until it is organized by a mere man.

NEW TOLEDO ART MUSEUM.

Ground will be broken early in March for the new building of the Toledo Museum of Art, an illustration of which is given on this page. The building will be a Greek Ionic Temple of the Periclean period, and its material will be Indiana limestone. It will have a frontage of two hundred and a depth of nearly one hundred feet, and will set well back from Monroe Street, rising from an elevated terrace with a wide approach, the whole so situated as to be enhanced by the many noble forest trees which dot the spacious grounds. The entrance leads into a twenty-foot vestibule, on either side of which are the offices, and opens directly into the imposing main hall or sculpture court. From the right and left of this main hall, 44 x 66 feet in size, extend the large galleries for painting, each 62 feet long. There will be twelve large gal-

leries on this floor besides the court, all lit from above. Two broad marble staircases will lead up from the main exhibition to the ground floor, which will contain upward of twenty rooms, galleries and studios. Under the auditorium there will be a large coatroom and a corridor. Every detail of lighting, ventilation and appointment will be of the most perfect modern type.

The Toledo Art Museum was only founded on April 10, 1901, was incorporated on April 18, and soon after temporary quarters were secured in the Gardner building, where three exhibitions were held under the first director, Mr. Almon C. Whiting. Late in 1902 Mr. Edward D. Libbey, president of the new museum, purchased a large residence on the corner of Madison Avenue and Thirteenth Street, remodelled it for museum purposes at his own expense, and rented it to the organization at a merely nominal figure. The building was opened Jan. 19, 1903. Mr. George W. Stevens succeeded Mr. Whiting as director Nov. 1, 1903.



NEW MUSEUM OF ART—TOLEDO, OHIO.

From Architect's Design.

From one picture by W. Steelink, presented by Mr. G. N. Acklin in 1903, the collections of the museum have gradually and steadily grown until the time arrived for expansion. President Libbey then offered to give the present property, on which he had expended nearly \$50,000, if a like sum could be raised by subscription. This sum having been raised within twenty days, President Libbey was so pleased with the hearty and generous response to his offer that he announced that he would give, instead of the property, \$50,000 in cash and a site for the museum, the one on which it is to be erected, and for which he had paid \$55,000. To this his generous donation of \$105,000, he has now added additional property adjoining the site. The museum has 500 acting members and a most prosperous future.

An exhibition of thirty-four canvases by W. Cole Brigham, which has been at the Chicago Art Institute, will open in the museum next week. A collection of old masters, with a group of portraits by Wilhelm Funk, collected by the Reinhardt Gallery, of Chicago, is now being shown at the museum. The collection includes the portrait of Henrietta Maria by Van Dyck, two portraits by Rubens, and two by Pourbus. There are also a group of paintings by Henry le Sidaner, and superior examples of Joseph Israels, Jose Weiss, de Hoog, Clay, Ziem, Jacob Maris and Ridgway Knight.

PARIS LETTER.

Paris, Feb. 3, 1909.

That much discussed institution, the Salon d'Hiver, has, at last, opened its doors. It contains over one thousand pictures or engravings, which, if they do not include any work of exceptional merit, form, at any rate, an exhibition much superior to the last Salon d'Autonne.

Among the prominent exhibitors, are Gabriel Ferrier, with a good portrait, and M. Timmermans, with some remarkable seascapes.

M. de Belzim has contributed interesting studies, and M. de Montholon some landscapes painted with much talent and conscientiousness; other names represented are Comerre, Achille Fould, Klingsor, Enders and Calmette.

Another interesting exhibition is that of the Society de la Miniature. The catalogue includes three hundred numbers, miniatures for the most part, but also water colors, engravings, ivories, marbles and bronzes.

PENNA. ACADEMY EXHIBIT.
(Second Notice.)

In the first necessarily hurried review of the 104th annual exhibition of the Pennsylvania Academy now on in Philadelphia, allusion was made to the large number of exhibits, and the perhaps natural consequent unevenness of merit of the display as a whole. The portraits were touched upon in the first review and in this second notice the landscapes, which, as usual, are in the majority, must be noticed. There can be no doubt of the gradual waning of the so-called impressionistic wave or influence among our landscapists, and the growing tendency towards realism. The work of the tonalists is still to the fore, but one carries away from the exhibition rather the impression made by such realistic painters as Edward Redfield, who, may Heaven be praised, is giving us something besides the eternal Centre Bridge scenes; W. E. Schofield, Charles E. Rosen, Frederick Ballard Williams, Birge Harrison, Jonas Lie, Albert Groll and others who follow or who paint along with these men. Redfield in "The White House" gives a really beautiful picture, an absolutely truthful transcription of a typical American winter country scene, and in his morning and evening pictures of Boulogne, while quite as truthful and forceful, he has a touch of sentiment which adds to their allure. His "Hill-tops" is again a Centre Bridge subject, as strong as ever.

The three canvases shown by W. E. Schofield come two from England and one from America, and the last, an American canvas, "The Approach of Spring," is the best. Realism is here in these works, but a realism that has not divested itself entirely of poetry and sentiment.

Theodore Wendel, in his "Winter—Ipswich," George Bellows, in his "North River," Robert Henri, in his little coast scene, "An Angry Sea," Charles H. Davis, with his fine and large landscape; A. S. Clark, with his "Views of Quebec in Winter," F. Ballard Williams, in a landscape that is a glory of color, and Birge Harrison, in his "Woodstock Meadows in Winter"—the best landscape he has ever painted—must also be mentioned among the realists.

Painters of Sunlight.

Among the painters of light, summer and the sun or the tonal grey and white days of autumn or winter come Childe Hassam with three or four familiar canvases, Willard L. Metcalf with five pictures, all recently exhibited and described when shown in New York, the late John H. Twachtman, Emil Carlsen, H. Golden Dearth, Arthur Hoeber, Charlotte B. Coman, Gustave Wiegand, Bruce Crane, Daniel Garber, Charles P. Gruppe, Paul King, L. H. Meakin, Lewis Cohen, Henry R. Poore, E. F. Rook, Henry P. Snell, Allen B. Talcott, A. T. Van Laer, and Charles Morris Young. All these are not tonalists, but all have a certain relation to that school.

Some Marine Painters.

Of the more distinctively marine and coast painters, Paul Dougherty, Gifford Beal, Howard Russell Butler, F. J. Waugh, Winslow Homer and William Ritschel are all well represented, while there are a number of younger painters who have chosen these subjects, and who present them well.

Notice of other works that call for mention and of the sculptures must be deferred.

James B. Townsend.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Architectural League, 215 West 57 St.—Annual Exhibition to Feb. 20.
- Astor Library—Book-plates by the late J. W. Spenceley. Colored plates (decorative designs) from "Der Decor."
- Bauer-Folsom Co., 396 Fifth Ave.—Loan exhibition of rare textiles and faïences, to Feb. 20.
- Bonaventure Galleries, 5 East 35th St.—Miniatures by H. T. See, to Feb. 20.
- Brooklyn Institute of Arts and Sciences—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Clausen Gallery, 7 East 35th St.—Recent pictures by Walter L. Palmer, to Feb. 20.
- Ehrich Galleries, 465 Fifth Avenue.—Special display of works of early Spanish Masters.
- Hispanic Museum, 156 St. & Audubon Park.—Paintings by Joaquin Sorolla y Bastida to March 8.
- Knoedler Galleries, 355 Fifth Ave.—Water-colors by John S. Sargent, of London, and Edward D. Boit, of Boston to Mar. 1.
- Lenox Library—Historical exhibition of painter-lithography, Milton Exhibition.
- Macbeth Galleries, 450 Fifth Avenue.—Pictures by Arthur B. Davies, Feb. 19-Mar. 4.
- Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Metropolitan Museum.—Special Exhibition of Contemporary German Art. Paintings by Alexander Schilling, to Feb. 27.
- National Arts Club.—International pictorial photography.
- W. K. O'Brien Gallery—Engravings of Abraham Lincoln and George Washington, to Mar. 8.
- Photo-Secession Galleries, 291 Fifth Ave.—Monochromes by Baron de Meyer.
- Powell Gallery, 983 Sixth Avenue.—Original Illustrations and Drawings by J. H. Gardner Soper, to Feb. 27.
- Pratt Art Club, 296 Lafayette Ave., Brooklyn.—Water colors by Ida Stroud and Eleanor Frye, to Feb. 22.
- Pratt Institute, Brooklyn.—Paintings by Charles Warren Eaton, to Feb. 27.
- Arthur Tooth & Sons, 420 Fifth Ave.—Sir L. Alma-Tadema's latest picture, "Caracalla and Geta."

EXHIBITIONS NOW ON.

Dougherty at Macbeth's.

Paul Dougherty, who three seasons ago fairly leaped into the front rank of American painters, and who has since then steadily progressed in his art, shows twenty canvases in his annual exhibition, which will last until Feb. 18, at the Macbeth Gallery, 450, 5th Ave. There were not wanting critics of the artist's work at his first showing, who, while not withholding praise, expressed the opinion that he lacked versatility and would find it difficult, if not impossible, to get away from his virile, truthful and rich-colored marines and coast scenes, and especially from those impressive transcriptions of the force and majesty of the North Atlantic surges, beating upon the Maine coast.

It is a pleasure to note that these critics and prophets are confounded this year by Mr. Dougherty's presentation, with a few of his characteristic

older subjects, of some French and Swiss landscapes, and some architectural transcriptions of scenes in the old town of Amiens, which abundantly prove not only his versatility, but his ability to paint other subjects than the sea. The "Chalk Quarries of Neuchâtel" is a rich-colored and broadly painted landscape, beautifully composed, and with fine distance and air, while the "Vesper Hour" and "Old Amiens" are not only truthful studies, but in their rich and delicious golden glow and a certain poetic expression and feeling are entrancing. Turn from these to the almost Turner-esque "Etaples—Sunset," the mouth of an estuary at low tide, the sands and skies flushed with color, and then to the "Factory Town," a study in rich grays and browns, which suggests William Maris, and do not question the artist's versatility.

There is a splendid sweep of surf through towering rocks in "Between the Cliffs," exquisite sentiment and tender color in the "Golden Moon," and characteristic power and knowledge of wave forms in the "Grey Gale." The distance and feeling in "Toward the Sea," a landscape with a glimpse of the ocean, are appealing, and there is a daintiness of touch in the "White Cloud," a study of a rocky hill pasture, which compels attention.

In the same galleries there now hang, among other works, a beautifully painted half-length portrait of a girl by C. W. Hawthorne, a landscape, remarkably rich in the quality of its blues, by C. H. Davis; an outdoors with figures, by Luis Mora, picturesque in composition and full of sunlight, and superior examples of Leonard Ochtman, W. B. Derrick, William Sartain and Hobart Nichols.

Pictorial Photograph Exhibit.

The international exhibition of pictorial photography now on at the National Arts Club, and which will remain there through Feb. 20, only received scant notice in the last issue, owing to its late opening and limitations of space.

The display now made is notable for the really wonderful advance that has been made by the leaders in the movement and their seemingly successful solving of the problem of the introduction of light into their shadows. The international character of the show is well marked by the large contributions from England, Austria, France and Germany. The collection from England is especially representative, and includes the work of D. O. Hill, from negatives made sixty years ago, the prints by Alvin Langdon Coburn, and which shows that Mr. Hill knew far more about photography in the early years of the last century than possibly he realized himself. These prints are simply marvellous, considering the period when the negatives were taken.

The Austrian and German exhibits are large in size, and not as impressive as the American plates, nor are they as interesting and dainty as those from France, which last have some beautiful color effects. The American exhibit includes examples of those master craftsmen and craftswomen, Alice Boughton, Clarence H. White, Alvin L. Coburn, F. Benedict Herzog, Edouard J. Steichen and Alfred Stieglitz. The exhibits in natural color photography, shown by A. L. Coburn, J. N. Laurvik, Bernard Shaw, E. J. Steichen and Alfred Stieglitz, are remarkable in their light and shade and rendering of texture. Superior to these are the two little still lifes, the work of Baron A. de Meyer, which are a revelation even to students of color photography.

Textiles at Bauer-Folsom's.

At the Bauer-Folsom Galleries, 396 Fifth Ave., an unusual exhibition of rare textiles and old Persian faïence opened on Wednesday, and will continue through Feb. 20.

The specimens which make up the collection have been loaned by Mrs. Chauncey Blair, Mr. Martin Bacri, Mrs. Robert M. Thompson, Mrs. Stephen H. P. Pell and Henry Golden Dearth, and the collection is one of the finest of its kind that this city has seen. It includes embroideries, textiles, Persian and Rakka Faïence, Damascus, Syrian and Phoenician glass dating from the ninth to the sixteenth century.

The gallery in which the textiles are hung presents a remarkable beauty of tone as one enters, and on closer study of the display its beauty and character are appreciated. A piece of red Gothic velvet embroidered in a pineapple design, woven with gold and silver, is exceptionally fine. A fragment of Persian carpet of the fourteenth century is an extraordinarily rare piece, and a fragment of Persian stuff, representing figures on camels with brown background, illustrating the touching story of the Princess Leila and the poet Mag-noun, is wonderfully fine in tone.

Three fragments of the School of Cologne, early sixteenth century, are remarkable in character. "A Large Band from a Cope" is an extraordinary piece of Gothic embroidery in nine compartments, in which each distinct head is characterized.

A Persian cope of the late sixteenth or early seventeenth century is in a perfect state of preservation, and is remarkable for its beauty of tone and design. The figures are woven into a background of gold. It is the largest and most important piece of its kind in existence, and is of great value.

Not less remarkable is the collection of Faïence and glass in which there are a number of rare pieces. A superb turquoise blue iridescent tabourette, found at Rakka in the ruins of the palace of Kalif El Rashid, is one of the finest and largest pieces ever found. It is of the ninth century. A bowl in the form of melon Sultanabad, fourteenth century, is rare in shape and superb in quality and design. Two large Daghistan plates from the collection of Henry Golden Dearth are among the most beautiful of their kind known. The exhibition also includes Persian manuscripts and several antique rugs.

Miss Ashley's Pictures.

Miss Anita Ashley is showing about a dozen canvases at the Pen and Brush Club, 30 West 24th St. They include landscapes and portraits, and are examples of her recent work. Some of the portraits are well painted and agreeable in color. The landscapes, while good in color, are rather weak. Miss Gardner shows some good decorative sketches, and Miss Ide Burgess an effective stained glass window.

Pictures at Century Club.

Of the thirty canvases shown at this month's exhibition at the Century Club a few are excellent, but there are several inferior works which lower the standard of the display. Winslow Homer's "Right and Left" is not only a characteristically strong canvas, but a true sportman's picture as well. Frank Fowler is represented by portraits of Lincoln and Washington, the latter a faithful copy of the Gilbert Stuart in the Metropolitan Museum. The Lincoln is characteristic, truthful and strong.

John La Farge is represented by three decorative water colors, unimportant and hardly characteristic. Alden Weir sends an interesting landscape and a charming figure piece called "Grand-

mother's Dress." Louis Tiffany's "Granada" is interesting as a composition. Thomas Moran sends a characteristic marine, rich in color. Carlton Chapman's group of three marines are refreshing, strong, original in composition and fine in color. J. G. Brown's "An American Farmer," although a departure from his newsboys, is good in sentiment, and painted with sincerity.

W. Whittredge sends a snow scene, and Rufus F. Zogbaum is represented by an able portrait of Commander Colahan, while Carroll Beckwith shows an admirable self-portrait in Cardinal's robes.

CHICAGO.

The exhibition of the works of Chicago artists which opened in the Art Institute Feb. 3 has attracted a throng of visitors. Socially it has been a marked success. The general tone of the exhibition is good, more varied and more representative than last season. Landscapes predominate in nearly 350 works shown. There is an interesting group of miniatures, and one whole gallery of the six given over to the show is devoted to sculpture. The medal of honor was awarded by unanimous vote to a painting by H. Leon Roecker called "Flowing in Spring."

Optimism and wholesomeness is the keynote of the whole show. There are many pictures of unusual charm. The landscapes of Charles Francis Browne, painted chiefly in Giverny, France, are extremely decorative, with lovely atmospheric effects and a fresh and original point of view. His ten canvases are strongly individual. Adam E. Albright appears with eight characteristic works, studies of country lads at play. The popularity of the artist is increasing steadily. Other single pictures of worth are "Traumerie," by Edgar S. Cameron, showing sheep homeward bound, with the wonderful glow of fading light on a stretch of water; "Where the Brook Runs Under the Willows," by Eleanor R. Colburn, a charming figure study of a young girl; "Arcadia, Louisiana," by Walter Marshall Clute, a virile work, showing the heart of the forest; "Midsummer on Pine Creek," by Charles W. Dahlgren, showing figures bathing, naive and human; "The Pool at Evening," by Bertha M. Dressler, an admirable blending of low tones, with the haze of autumn; "The Riven Aven," by L. O. Griffith, a careful work; "Sails," by Oliver Dennett Grover, brilliant in coloring; "Reverie," by M. G. Gunn, decorative and impressive, a glimpse of sentinel bees en-pressive, a glimpse of sentinel trees encircling a marsh; "August in France," by W. A. Harper, a virile canvas; a Brittany group by Winslow H. Irvine, showing several pictures of character; "The Quiet Hour," by J. N. Pattison; a "Summer Clouds," by F. C. Peyrand, poetic and lovely, and "The Seine," by Grace Ravlin, executed with skill and feeling, showing the mystic spirit of the river at night. "The Yellow Trees, Indian Summer," by Adolph R. Schulz, an unusual characteristic study with much warmth, and "Church Spires," by John F. Stacey, a strong, bold work.

Other artists whose pictures lend tone to the exhibition are Louis Betts, with two striking portraits; Jessie B. Evans, Walter Dean Goldbeck, with two portraits; Charles E. Hallberg, Henry C. Payne, with ten pastel sketches; J. Wellington Reynolds, two figure studies; George F. Schultz, Anna Stacey, John H. Vanderpoel and Daniel F. Bigelow. Among the miniature painters the works of E. W. Carlsen, Lillian R. Deane, Emma K. Hess, Anna Lynch, Katherine Scott, Carolyn Tyler and Eda Neurolde are shown. L. France Pierce.

WITH THE DEALERS.

Mr. Ercole Canessa sailed for Naples on the Deutschland last Thursday. Mr. Canessa was stricken with pneumonia about a month ago, but happily recovered in time to sail.

Mr. Edward Sperling, of Kleinberger & Co., of Paris, arrived in New York recently, and is at the Waldorf-Astoria. Mr. Sperling, who is not a stranger in New York, as he was formerly in business in this city, is the son-in-law of Mr. Kleinberger. He will remain here for several weeks.

This will be the last week of the exhibition of works by the early Spanish masters at the Elrich Galleries, 463 Fifth Ave. There has been a largely increased attendance at this attractive display since the opening at the Hispanic Museum of the works of the modern master, Sorolla y Bastida, as art lovers find it interesting and instructive to compare the canvases of the early Spanish painters with that of their modern and able successor.

An exhibition of water-colors by John S. Sargent of London and Edward D. Boit of Boston, will open in the upper gallery at Knoedler's, 355 Fifth Ave., on Monday, to remain through March 1. In the lower gallery there is a most attractive display of old English mezzo tints, which include some very fine states and impressions, notably one by Gainsborough Dupont of Queen Charlotte after Gainsborough, and also a selection of English, American and Dutch water-colors, including some sanguines by Walter Mac Ewen, and a most attractive little coast scene and marine by W. Granville Smith, "The Bay." In the outer upper gallery there hangs a three-quarter life-size seated portrait, by Mlle. A. Lenique, of Mrs. Bradley Cummings, unusually brilliant in execution and charming in color, with excellent modelling of the arms and good expression. The picture shows the influence of Mlle. Lenique's master, Benjamin Constant.

At the Bonaventure Galleries, 5 East Thirty-fifth St., there will be an exhibition of miniatures by Mr. H. T. See, to open on Monday for a week.

Following an exhibition on Monday at the Fifth Avenue Art Galleries, 546 Fifth Ave., of a carefully selected number of choice rugs by Mr. Donchian, there will be a sale of the same each afternoon of the week, beginning on Tuesday and closing on Friday, at 2.30 P. M. A sale of paintings, owned by Messrs. Fluerman and Joseph D. Carroll, will take place on Thursday and Friday evenings, Feb. 18 and 19, at 8.30 P. M. There will be several sales of importance at these galleries during the month of March, to follow each other in rapid succession, and picture lovers will have a rare opportunity to acquire notable canvases, both old and modern.

An exhibition of works by Alexander Schilling will open at the Montross Gallery, 372 Fifth Ave., on Monday, Feb. 15, to remain through Feb. 27.

Spanish and Italian rugs of the Renaissance period are among recent importations at the Kelekian Galleries, 275 Fifth Ave.

At the Gimpel & Wildenstein Galleries, 509 Fifth Avenue, there are now, among other important canvases, a charming decorative panel by Legrenee, a pupil of Boucher.

GARLAND ART SALE.

The tapestries, textiles and modern paintings owned by the late James A. Garland, formerly a trustee of the Metropolitan Museum, will be sold next month at No. 6 East 23 St. The sale is for the purpose of settling the estate of Mr. Garland, who died in 1900.

He was the original owner of the collection of antique Chinese porcelains purchased by Mr. J. Pierpont Morgan and loaned to the museum, and he also collected tapestries, embroideries, textiles of various kinds, jades and paintings of the modern school, the use of which he gave to the Metropolitan and also to the Boston Museum, where until recently they remained.

Most of the paintings are of the French school, and include examples of Jules Dupre, Diaz, Millet, Rousseau, Clays, Rico, Domingo and Erskine Nicol.

There is also a collection of old musical instruments.

COMING GRAVES SALE.

The art collections of the late Henry Graves, of Orange, N. J., will be placed on exhibition at the galleries, 6 East Twenty-third street, on Saturday next, Feb. 20. The art objects will be sold on the afternoons of the following week in the galleries, and the pictures of Mendelssohn Hall on the evenings of Feb. 22-26. The sale will be the most important in its offering of the Barbizon masters and their contemporaries held for some season. There are superior examples of Corot, Daubigny, Diaz, Millet, Rousseau, Jacque and of Van Marcke, Henner, Delacroix, Decamps, Isabey, Mauve, Roybet and Gerome, and some of these masters are represented by as many as eight examples.

Duveen Art Sale.

Art objects of all kinds, furnishings and textiles and tapestries from the well-known house of Duveen Brothers, were sold at auction in five afternoons of last week, Feb. 2-6, inclusive, at 6 East 23rd St. The total amount realized at the five sessions, as given out by the auctioneers, was \$177,460—considered not a bad result for a purely commercial sale under the present dull business conditions. The returns for the last afternoon were \$109,255, nearly double the amount of the sale for the previous four days, which was \$68,208.

There were no sensational prices obtained and no especial incidents of note. Among the buyers were some men and women of social prominence.

Schiff Buys Tissots.

Mr. Jacob H. Schiff was the buyer at private sale of the 371 water-color illustrations of the Old Testament by J. James Tissot, advertised to be sold at auction last week at the Fifth Avenue Art Galleries. It is probable that the financier will present them to the new Public Library. The price paid by Mr. Schiff for the pictures was about \$40,000.

The paintings bought by Mr. Schiff were obtained by the American Tissot Society, which exhibited them throughout the country, realizing from \$7,000 to \$10,000 a year from their exhibition. The society issued bonds to an amount believed to be more than \$70,000. The sale of the illustrations was ordered as a result of the foreclosure of these bonds.

The entire collection of twelve sets of the Tissot Bibles, some in English, but most of them in French, was disposed of for a total of \$7,152 the same evening, Feb. 5.

Mr. Gabriel Weiss was the highest bidder, and paid \$1,518 for a memorial edition originally published in French. The highest price a volume was paid by John Alley Parker. He paid \$57.50 a volume for four volumes, forming a complete set, bound in full French purple levant, and published at \$600 a set. The other purchasers included H. D. Babcock, Tucker Adams and John N. Golding.

There was a sale of Oriental rugs on the afternoon of Feb. 5, the total sum realized from the sale being \$4,722.50.

The Chinese porcelains of J. Edward Boeck and Arthur P. Gans brought small prices at the galleries Feb. 5.

Benson Coin Sale.

A special cable to the New York Herald from London says the total sale of the rare collection of coins of the late Frank Sherman Benson, of Brooklyn, Feb. 4, exceeded £4,200 (\$21,000). Ten coins alone brought nearly £3,000 (\$15,000).

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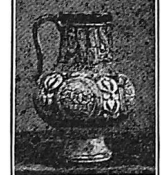
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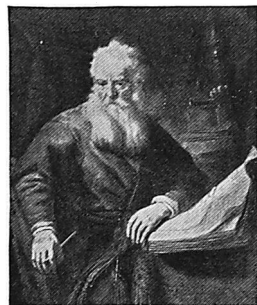
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